

## Legislators Argue Over Films

### Three Situations Added In Dom'n

Three new situations have been added to the list of 35 mm. theatres in Canada recently and plans for the building of three more have been announced, one of these a drive-in.

In Toronto, Yvonne Taylor opened her 693-seat Towne

(Continued on Page 3)

### Optimism Follows Anglo-USA Talk

More acceptable measures than those now part of British American motion picture problems may be worked out in the future if the friendly tone of the Joint Anglo-American Film Council expands.

At the recent meeting in Washington it was unofficially

(Continued on Page 15)

### Frost Defends Censors, Trade To Critical Ontario MP's

Motion picture matters in Ontario provided the legislature with some lively arguments during the current session and members from several political parties participated. Chief figure was the Hon. Leslie M. Frost, KC, who, as Provincial Treasurer, is the senior officer of the Motion Picture Censorship and Theatre Inspection Branch, of which the chairman is O. J. Silverthorne.

### IFD Films To Play Odeon-Toronto

Hollywood Eagle Lion films, distributed in Canada by International Film Distributors, will play the Odeon-Toronto, J. Arthur Rank flagship in the Dominion, for the first time.

Three films have been contracted for, the first one being Walter Wanger's Technicolor drama, *Tulsa*, then his *Reign of Terror*. The third is *Big Cat*, also in Technicolor.

*Tulsa* and *Big Cat* are the first two Hollywood Eagle Lion films in Technicolor.

The theatre has been playing all British films to date, with several exceptions.

### Personnel Moves Among NFB Men

Leonard W. Chatwin, Vancouver native who has been with the National Film Board since 1943, heads a list of recent appointments within the Board. Chatwin becomes director of distribution, filling a vacancy left by the resignation of Jack Ralph,

(Continued on Page 3)

### 'Little Boy Blue'

Fred Astaire and Betty Hutton will star in Paramount's *Little Boy Blue*.

### Cameraman Named

Peverell Marley, ASC, has been assigned to photograph Warners' *The Return of the Frontiersman*.

(Continued on Page 15)

### DOM'N-USA PLAN CANCER PIC

In a move which involves production of a motion picture, federal health agencies of Canada and the United States are joining to sponsor an international campaign to tell the people of both countries the story of cancer research. The film will be supported with informational materials.

The union of both countries to combat the disease is one unprecedented in peacetime.

A simultaneous announcement of the joint action was made in Ottawa by the Hon. Paul Martin, Minister of National Health and Welfare, and in Washington by Oscar R. Ewing, Federal Security Administrator, speaking for the National Cancer Institute of the United States Public Health Service.

### COVERT LABOR REP AT GENEVA

William P. Covert, general organizer for Canada's projectionists and an international vice-president, will attend the annual sessions of the International Labor Organization at Geneva, Switzerland. He will act as technical adviser for the Trades & Labor Congress of Canada.

Covert will sail on the *Acquitania* on May 17th. The sessions open June 8th and continue for several weeks.

### James Stewart Cast

James Stewart has been signed to a one-picture contract by 20th Century-Fox and will be starred in *Blood Brothers*, an Indian story. Julian Blaustein will produce the film from a screenplay by Michael Blankfort.

### Added To 'Black Rose'

Orson Welles, Jack Hawkins and Herbert Lom have been added to the cast of *The Black Rose*, which 20th Century-Fox is producing in Casablanca, Morocco. Tyrone Power is appearing in the lead role.

## WB Bolsters BO With Powerful Program

Warner Brothers completed pictures, indicating box-office power, will mean a great deal to the Canadian exhibition industry. The expansion of movie exhibition in Canada through the addition of about 300 new situations has been the talk of the theatre world, for this is an increase of about 25 per cent since the end of the war. Many millions of dollars were invested in the exhibition field and the only investment protection is that afforded by good product.

The product that will be delivered by the studio, headed by Canadian-born Jack L. Warner,

(Continued on Page 6)

### RKO Acquires Novel

A *White Rose for Julia*, a new and as yet unpublished novel by Leo Rosten, has been purchased by RKO.

### New Warner Series Now In Production

*Bicycle Built For Two*, first of a series of documentary musical shorts about the Gay Nineties, has gone into production at Warners.

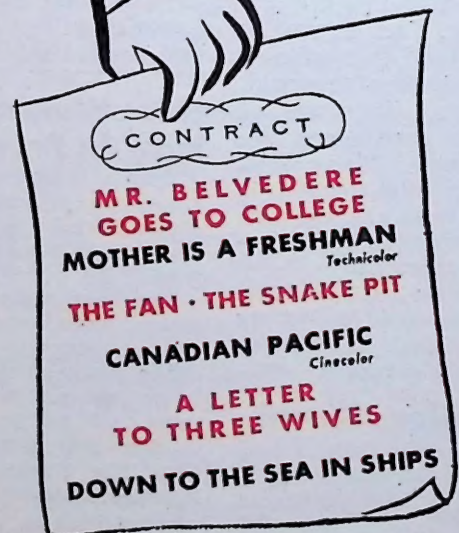
The two-reeler will depict topical events, inventions, fashions, and stage favorites of 1890. Other years of the Nineties are to be featured in following editions, all to be produced by Gordon Hollingshead under the title *The Parade of the Gay Nineties*. Canadian release dates have not been announced as yet.



# EVERYBODY'S TALKING ABOUT 20<sup>th</sup>

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CENTURY-FOX



## THREE SITUATIONS

(Continued from Page 1)

Cinema. Mrs. Taylor, who also operates the International Cinema in Toronto, will follow an art and foreign-film policy.

J. E. Watier has opened his 499-seat Crown Theatre in Har-riston, Ontario. The house is the second there, the other being National Theatre Services' 324-seat Roxy.

The Capitol Theatre in Oxford, Nova Scotia, has been reopened by Bob Fulton after months of extensive alterations. Formerly a 16 mm. situation, the theatre is the only one in the town.

British Properties Limited has announced plans for a \$1,500,000 project in Vancouver, which will cover 11½ acres and contain a theatre. Also included in the structure will be a supermarket, an arena, a restaurant, a five-and-ten store and parking space for 700 cars.

M. P. Dalseg, operator of the 318-seat Mayfair, the only theatre in Sioux Lookout, Ontario, has purchased a site for the construction of another theatre there. He has agreed to return the site to the town if construction is not started before the end of the year.

H. Ochs, who has built several drive-in theatres in Ontario, has announced that the Ochs Management Company will build another one near Belleville, Ontario.

## British Star Cast In Para's 'Dead Letter'

Phyllis Calvert, one of England's most popular screen actresses, has been assigned the feminine starring role opposite Alan Ladd in Paramount's *Dead Letter*, romantic adventure story dealing with little known activities of the USA Post Office Department, which Lewis Allen will direct and Robert Fellows produce.

## Central Censorship Set Up By India

A Central Board of Censorship for Films has been established in India by the recent passing of an amendment to the Government of India Act, 1935, by the Constituent Assembly.

Ostensibly designed in the interest of uniformity in film censorship, the provision setting up the Board is considered by informed observers to have great political significance. They believe that the film industry could be very easily converted into a medium for government propaganda since complete control of the subject matter and political content is in the hands of the Central Government.

## A Manager's Viewpoint

Jack Welland, manager of the Capitol Theatre, Smiths Falls, Ontario, discusses the trade press and its uses in a letter to *Canadian Film Weekly*. In the course of it there is guidance for managerial personnel and a tip on the value of establishing the trade paper reading habit. He writes:

We would like to express a theatre manager's viewpoint in supplement of your "Editorial Opinion" on the value of the Canadian and American Trade Press.

We are very pleased to be working for the Premier Operating circuit, who give their managers every consideration, help and thorough training. Through their subscription we receive weekly copies of the *Film Weekly*, *Ray Lewis' Digest*, *Boxoffice* and the *Motion Picture Herald*.

As a manager, we look upon the trade press as text books from which we obtain the necessary knowledge to improve our theatre operation and develop a broader understanding of the industry as a whole. The up-to-the-minute and informative news which the *Film Weekly* and the *Digest* print, keeps us abreast of the latest happenings in our field and stokes the fires of interest which are likely to burn poorly when you are in a town separated from others in the same business.

From the pages of the Canadian and American trade press, we have noted on a card filing system over 2000 exploitation, advertising and publicity ideas which in turn have been divided into sixteen different sections. Also, we have recorded on cards, hundreds of pieces of information, which may mean little alone, but when gathered systematically and filed with other items on the same phase of our business, represent a solid fund of practical knowledge. Then, we clip out pictures and articles from the trade press, glue them in scrap books and synchronize the whole with our card system.

As you can readily visualize, it is easy for us to draw up a profitable advertising campaign in a very short time. From the habit of collecting general information in the industry, we have acquired a considerable comprehension of the diverse phases of production, distribution and exhibition.

The theatre owners have made a financial investment in us as managers. As a result of their diligent teaching and knowledge gathered from the trade press, we should be in a position to return that investment with appropriate interest, every day our theatres are open.

There must be hundreds of managers across Canada who are increasing the flow of boxoffice dollars with ideas and public relations know-how, gained from the trade press. There must be distribution branch managers, film salesmen, bookers and advertising men who are adding to the business volumes of their companies partly because of background information secured from trade papers.

In return for the part you play in helping to educate their employees alone, distributors and exhibitors should contribute financial support to the *Film Weekly* and the *Digest*. Protective insurance that would guarantee your being able to carry on the excellent work you are doing in the finest industry in the world.

## UA's 'Gun Crazy'

John Dall and Peggy Cummins will star in King Brothers' *Gun Crazy*, which United Artists will release.

## Tim Holt Western

Edward Norris and Movita have signed for the top romantic roles with Tim Holt in RKO's *Renegade of the Rancho*.

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## NFB SWITCHES

(Continued from Page 1)

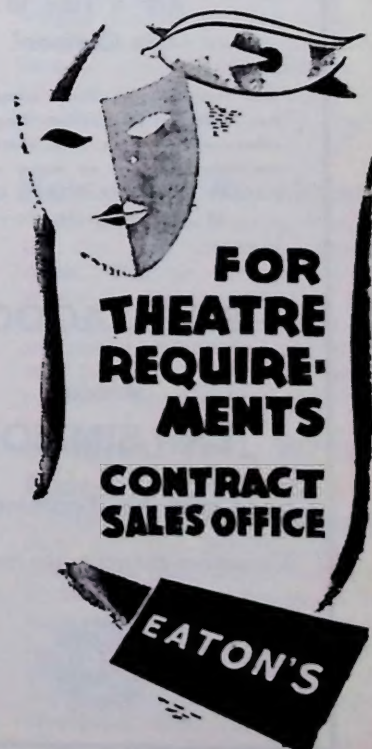
now abroad.

Chatwin is a graduate of the University of British Columbia where he was for a time on the staff of the Extension Department. He joined NFB in 1943 as regional supervisor in British Columbia and came to the Ottawa headquarters of the Board in January, 1947, as co-ordinator of Canadian non-theatrical distribution.

Another appointment of interest is that of Major C. W. Carter, director of adult and visual education of the Department of Education of Newfoundland, as NFB regional agent at St. John's.

Further appointments announced by NFB include: Charles W. Marshall, former regional supervisor in British Columbia, to succeed Chatwin as co-ordinator of Canadian non-theatrical distribution; Maurice Cusseau of the Montreal office as regional supervisor for Quebec; Joseph Beauregard as assistant to Cusseau; R. E. Johnson of Moose Jaw as acting assistant regional supervisor in Regina, replacing W. W. Flynn who resigned to become secretary to the Saskatchewan Deputy Minister of Highways.

NFB also announces the appointment of Norman Chamberlin to the post of director of theatrical distribution, replacing Tom Miller who goes to Vancouver as BC regional supervisor. Miller replaces Arnold Perry, who resigned. Chamberlin, prominent in Winnipeg radio and newspaper circles before joining the NFB in 1943, was on the Board's liaison staff.



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## Granada Distributing Six Foreign Films

Six of the eighteen foreign films on the schedule of Granada International Films Limited are now in release and available for booking. Granada is the foreign-language department of Astral Films.

The six pictures are *Furia*, starring Isa Pola and Rossano Brazzi; *Well Digger's Daughter*, starring Raimu, Fernandel, Josette Day and Charpin; *Open City*, starring Anna Magnani; *Appassionata*, with Viveca Lindfors; *Yank in Rome*, with Valentine Cortes; *Revenge*, with Anna Magnani; and *La Traviata*, the film of Verdi's opera.

## 'House Of Strangers' Fox Release Title

*House of Strangers* is the definite and final title of 20th Century-Fox' new dramatic film starring Edward G. Robinson, Susan Hayward and Richard Conte. The film was known previously as *East Side Story*.

*House of Strangers*, which was produced by Sol C. Siegel and directed by Joseph L. Mankiewicz, is the story of a powerful New York banking family on the lower East Side, and is based on a novel by Jerome Weidman. Philip Yordan wrote the film's screenplay.

## RENAISSANCE GETS NEW LOOK

Reorganization of Renaissance Films Distribution Inc., Montreal, has led to the forming of Les Productions Renaissance Inc. with a capitalization of \$500,000. There are 10,000 common shares at \$10 par and 4,000 preferred shares at \$100 par.

The original company was formed in 1945 with a capitalization of \$2,500,000. After construction of large studios a long period of inactivity led to differences between officers and shareholders. These have since been quieted but Paul Pratt replaced J. A. DeSeve as president.

The charter of the new company covers production and distribution of films, whereas the old one included construction and acquisition of theatres.

## NASSER-UA DEAL NOSED OUT

Possibility of United Artists being sold to the Nasser Brothers, producers and San Francisco distributors, ended suddenly after the deal was close to being a certainty.

The terms, which included payment of \$5,400,000 were all set. The deal had been made possible by Charles Chaplin taking an option on the holdings of his partner, Mary Pickford. This option apparently ran until midnight of April 21st.

With agreement reached a couple of days before the expiration date, the Nassers were rounding up the money. But an unexpected last-minute restriction on bank credits to be used in the deal delayed the signing and failure to find other money in time ended negotiations.

When Chaplin's option on Pickford's holdings ran out, the latter refused to grant an extension at the same price.

## Paramount Reissuing Six Former Champs

A program of "Paramount Champions" will be brought back to the screens with the re-release of *The Trail of the Lonesome Pine* and *Geronimo!*, it was announced recently by A. W. Schwalberg, Paramount general sales manager.

The first two releases will be followed by two other pairs of Paramount Champions to be released at four-month intervals. These pictures will be released with new prints, new accessories, new trailers, new advertising campaigns and new special material for both single and double feature situations.

This program of re-releases will be sold as "The Parade of Paramount Champions."

## Evelyn Keyes Signs For 'Mrs. Mike'

Evelyn Keyes has been signed, on a loanout from Columbia, for the feminine lead opposite Dick Powell in *Mrs. Mike*, the Samuel Bischoff-Edward Gross production for United Artists' release.

*Mrs. Mike*, adapted from the novel by Benedict and Nancy Freedman, will be directed by Andre De Toth, who will take the company to Yellowknife, BC, which has been selected as the location site for an important portion of the film.

## Shooting Started

Shooting has started on RKO's *Robert Ryan-Laraine Day* starrer, *I Married a Communist*, which has been scheduled by Howard Hughes as one of the company's top pictures for this year.

## Cast In 'Lawless'

Dorothy Malone has been signed by Columbia for the feminine lead opposite Randolph Scott in *Lawless*, which Harry Joe Brown is producing and Gordon Douglas directing. She will be the only woman in the cast.

# Win \$5.00

For a Title to  
this Cartoon!

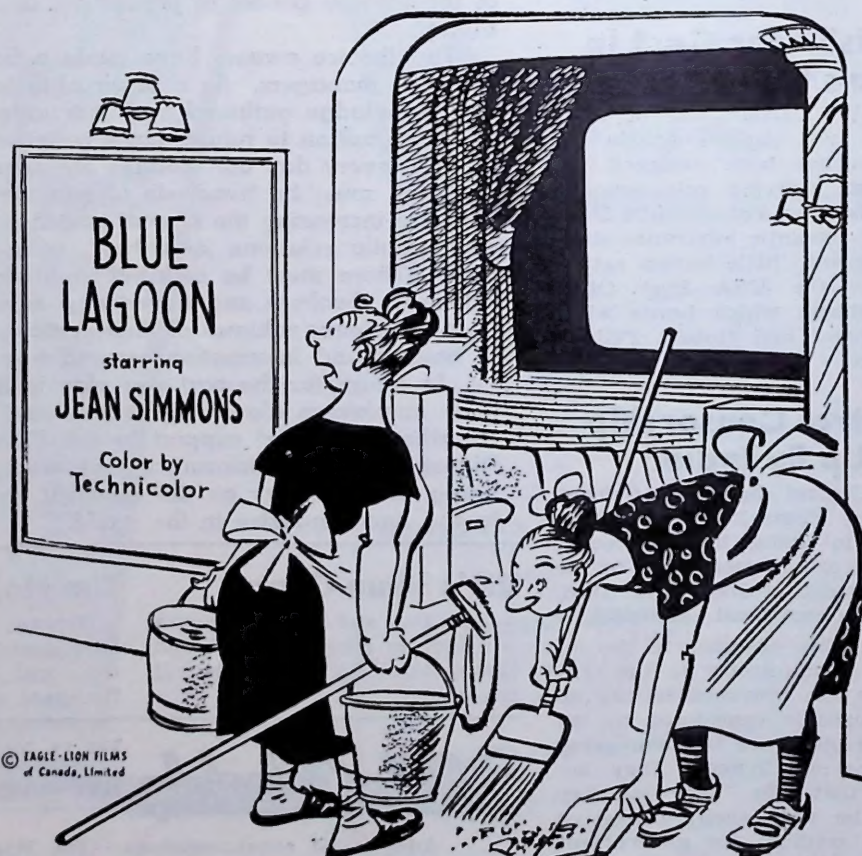
The funniest gag lines accepted earn five bucks for the senders. Gag the situation—not the film title which changes regularly. Forward as many entries as you like to: FRANK FISHER, Eagle-Lion, 20 Carlton Street, Toronto.

## BLUE LAGOON

starring  
**JEAN SIMMONS**

Color by Technicolor

A romance filmed in the South Seas



"We clean up. The manager cleans up with that picture! That's democracy!"

Al. Sedgwick, Palace Theatre,  
St. Catharines, Ontario.



## Informative Book Issued By SMPE

The first comprehensive theatre engineering handbook, detailing the physical requirements of the motion picture theatre from blueprint to curtain time and beyond, has just been published by the Society of Motion Picture Engineers.

Pioneering publication in its field, the attractively bound and generously illustrated 428-page book is hailed as a major contribution by the technical and scientific branch of the motion picture industry to the man who pays most of the industry's bills by marketing its product—the man at the boxoffice.

Entitled *The Motion Picture Theatre—Planning and Upkeep*, it presents in non-technical language a wealth of data on numerous phases of theatre design, construction modernization, and maintenance under eight major headings: Physical Construction, Auditorium Design, Ventilating and Air Conditioning, Acoustics, Lighting, Floor Coverings, Promotional Display, and Television.

The book is designed as a reference work for theatre owners, managers, purchasing agents, architects, college libraries, manufacturers of acoustic materials, floor coverings, seating, lighting, air conditioning, theatre television equipment and all others concerned with the economics of motion picture exhibition. It is now available, priced at \$5, through the offices of the SMPE, 342 Madison Avenue, New York City.

Based on an SMPE project directed by James Frank, Jr., who has also written the foreword, the handbook was planned by a group of leading architects, engineers, and theatre circuit executives responsible for construction and maintenance. It contains the answers to hundreds of questions that mean better management at lower cost, according to Boyce Nemec, SMPE executive secretary, and its use will save many mistakes as well as many dollars.

## Para Lifts Option

Paramount has lifted John Lund's option for one year.

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## The Towne Is a Handsome Place

Yvonne Taylor's Towne Cinema, Toronto's newest theatre, is probably the best of its kind in the world. Form and function were combined with painstaking care to create a preconceived personality.

The enterprising lady knew just what personality she wanted the theatre to have and so form, instead of merely following function, had to be given almost equal consideration. Myer Axler sensed Yvonne's image of the photoplayhouse and they found understanding in Abe Sprachman, the architect.

The challenge was to create something unobtrusive, yet able to captivate the patron.

The Towne Cinema is not Moderne, yet it is modern. It has repose and an intimate charm, like a quiet-spoken person with rich tones and an inviting way; well-bred but not too obviously so; well-poised, yet with no undertone of challenge; well-mannered, yet without marked formality; attracting attention without asking for it.

It is, I would say, a remarkable interpretation of human personality through the medium of art and architecture.

As a theatre devoted to film artistry, the Towne should give new stature to motion picture exhibition in this country. It will certainly reduce the unflattering difference that certain people see between motion picture exhibition and the so-called Legitimate theatre.

\* \* \*

## Jest a Minute

After the Towne opening some of the folks went to the Taylors for erdervs and a sip. Six-feet-plus Frank Fisher of Eagle-Lion and kind-of-short Ben Okun of Biltmore Theatres strained toward each other to talk above the babble of the rabble. It didn't help. "You can't hear me and I can't hear you," Ben finally shouted upward. "Phone you Monday."

Johnny Wayne of Wayne & Schuster, who may make a film soon, was in New York and stood watching the picket line coil itself around the Cultural Conference. Close to him a sweet-looking and frail old lady observed this hostile scene, proclaiming that "It's a Shame." Johnny shared her views about Man's inability to get along with Man until he heard her more fully. "It's a shame," she said with an air of righteous indignation. "They have no right to block the street—I can't get through to the liquor store!"

After seeing so many fight pictures, I'd like to match Scott Brady of In This Corner with Robert Ryan of The Set-Up, the winner to fight Kirk Douglas of Champion for a chance at John Garfield of Body and Soul. That reminds me—it's time I had my periodic look at one of my favorite films, City For Conquest, in which Jimmy Cagney plays a blind ex-fighter and Arthur Kennedy his musician brother. It never fails to move me.

\* \* \*

## Typodermic Injections

Looks as though I won't be able to make this year's Variety convention in San Francisco, much as I'd like to see Chief Barker Jimmy O'Neal, Chick Lewis, etc., again. And I'm grateful for the invitation to again act as judge for the Charity Citation Award . . . Frank Morris, Winnipeg scribe, in town for the Drama Festival . . . Congrats to Jerry Pickman, formerly of Hollywood Eagle Lion, on becoming director of exhibitor relations for the Paramount parent company.

Al Perkins transferred from Chesley to Burlington by National . . . Erin Advocate editorially pleads for some outfit to establish a theatre in the village . . . Ottawa tightening anti-trust laws . . . London Variety Club is Tent 36 and Bob Wolff the Chief Barker . . . Gurston Allen pointed out to me that our industry is the only one which pays for its own regulation directly. It also maintains self-regulation.

## Says Juve Films Are Challenge

The Children's Film Library of Canada, set up by eleven national organizations and the Canadian motion picture industry, is "our challenge," Mrs. Pauline McGibbon, retiring Ontario film convenor of the Imperial Order Daughters of the Empire, stated in her annual report. Mrs. McGibbon, after a number of years in that capacity, did not accept nomination again and was succeeded by Mrs. L. W. Newton of Toronto.

Failure to offer local support for the Library will make it "futile in the future to forward resolutions to the film industry on the subject of suitable films for children," the report stated.

Chapters have been asked "to inform themselves and others on the seriousness of taking young children into theatres at night and leaving them to fend for themselves." The Provincial Executive wrote to an Ontario exhibitors association, the government theatre inspection branch and various provincial organizations "urging the strict adherence to Section 9 of the Theatre Act and endeavouring to initiate a campaign of education among the adults of this province. It is too early to report on the results of this action but only the lack of interest on the part of the adults of this Province should cause it to fail."

Part of the IODE's national policy is support for the Canada Carries On series and the British documentaries called The Modern Age and Mrs. McGibbon reported that some theatre managers felt that the public was not interested. "Public opinion weighs heavily on this industry, therefore, it is up to our members to create and maintain an interest in these motion pictures in their localities," the report urged.

## New Para Purchase

The well-known story, Famous, by the late Stephen Vincent Benet, will be brought to the screen by Paramount with Bing Crosby starring in the role of a successful composer of Broadway musicals. Scripting will be by John Van Druten.

## Jenkins, Vcr., Wins Odeon Gift Prize

First prize in the Odeon circuit for the greatest sale of Christmas gift tickets over quota in 1948 has been won by Al Jenkins of the Plaza, Vancouver. L. Goldin of the Rialto, Winnipeg, received the award for second place, and the third-prize Roseland, New Glasgow. winner was H. McNeil of the



# Warner Bros. Has Powerful Feature Program

## WB BOLSTERS BO

(Continued from Page 1)

to its Canadian unit, headed by American-born Haskell M. Masters, will help assure the future of old and new exhibitors. Its completed pictures inspire optimism and its plans for the rest will help maintain it in the trade.

Right now Warner Brothers has completed and awaiting release 15 features and these will be distributed during Spring and Summer. They are:

**Flamingo Road**, starring Joan Crawford, Zachary Scott and Sydney Greenstreet, and introducing David Brian. This was produced by Jerry Wald and directed by Michael Curtiz.

**The Fountainhead**, starring Gary Cooper, Patricia Neal, Canada's Raymond Massey and Robert Douglas. This was produced by Henry Blanke, directed by King Vidor from a screenplay and the famous novel by Ayn Rand.

**Under Capricorn**, starring Ingrid Bergman and Joseph Cotten with Michael Wilding. A Transatlantic Pictures Production directed by Alfred Hitchcock in Technicolor from a screenplay by James Bridle.

**My Dream Is Yours**, starring Doris Day, Jack Carson, Lee Bowman, Adolphe Menjou, Eve Arden and S. Z. Sakall. A Technicolor production directed by Michael Curtiz.

**The Hasty Heart**, starring Ronald Reagan, Patricia Neal and Richard Todd. Directed by Vincent Sherman and based on the Broadway play.

**Happy Times**, starring Danny Kaye. Produced in Technicolor by Jerry Wald and directed by Henry Koster.

**The Girl From Jones Beach**, starring Ronald Reagan, Virginia Mayo and Eddie Bracken. Produced by Alex Gottlieb and directed by Peter Godfrey.

**Look for the Silver Lining**, starring June Haver, Ray Bolger, Gordon MacRae. Produced in Technicolor by William Jacobs and directed by David Butler.

**Montana**, starring Errol Flynn, Alexis Smith and S. Z. Sakall, produced in Technicolor by William Jacobs, directed by Ray Enright from a screenplay by James R. Webb, Borden Chase and Charles O'Neal, based on a story by Ernest Haycox.

**Night Unto Night**, starring Ronald Reagan, Viveca Lindfors and Broderick Crawford, and produced by Owen Crump, directed by Don Siegel and based on the novel by Philip Wylie.

**It's a Great Feeling**, starring Dennis Morgan, Doris Day and



JACK L. WARNER  
Head of Warner Production



BEN KALMENSON  
Chief of World Distribution



HASKELL M. MASTERS  
General Manager for Canada

Jack Carson and surprise appearances of all studio's stars. Produced in Technicolor by Alex Gottlieb and directed by David Butler.

**Colorado Territory**, starring Joel McCrea and Virginia Mayo. A United States Pictures Production by Anthony Veiller and directed by Raoul Walsh.

## Seven In Technicolor

Seven major productions in Technicolor are on the Warner schedule to be presented during the next few months. Features are *Under Capricorn*, *My Dream Is Yours*, *Happy Times*, *Look for the Silver Lining*, *Montana*, *It's a Great Feeling* and *The Younger Brothers*.

**Backfire**, starring Dane Clark, Virginia Mayo, Gordon MacRae, Viveca Lindfors and Edmond O'Brien. Produced by Anthony Veiller and directed by Vincent Sherman.

**The Younger Brothers**, starring Wayne Morris, Bruce Bennett, Janis Paige, Geraldine Brooks and Robert Hutton. Produced in Technicolor by Saul Elkins and directed by Edwin L. Marin.

**Task Force**, starring Gary Cooper, Jane Wyatt and Walter Brennan. Produced by Jerry Wald, written and directed by Delmer Daves.

## Stars Keynote In Warner Plan

To properly present to the public the many important story properties recently acquired by Warner Bros., the company has brought together on its Burbank lot the greatest assemblage of star talent in its long history.

Under the Warner banner for some time and to be seen in at least 46 properties now in work are Lew Ayres, Lauren Bacall, Humphrey Bogart, Jack Carson, Dane Clark, Gary Cooper, Joan Crawford, Bette Davis, Errol Flynn, Danny Kaye, Viveca Lindfors, Gordon MacRae, Virginia Mayo, Dennis Morgan, Wayne Morris, Patricia Neal, Edmond O'Brien, Eleanor Parker, Claude Rains, Ronald Reagan, Zachary Scott, Alexis Smith and Jane Wyman.

Through arrangements with David O. Selznick, the following players will be seen in WB-released films: Jennifer Jones, Gregory Peck, Joseph Cotten, Shirley Temple, Betsy Drake, Louis Jourdan and Rory Calhoun.

James Cagney returns in three pictures, plus several pictures for Cagney Productions.

Other stars who will appear are John Garfield, Burt Lancaster, John Wayne, Randolph Scott, Kirk Douglas, Marlene Dietrich and Ginger Rogers.

With this truly sensational line-up of headline star talent, Warner is geared to give the picture going public all over the world the most consistently important line-up of films ever presented by a single company.

## — EDITORIAL OPINION —

Warner Brothers, though it has pioneered such things as films of a topical and crusading nature, and the talkies, is once again proving that it also knows the day-by-day need of the industry—quality product with attraction power. Film and theatre men know that the more good films there are, the higher the ratio of moviegoing becomes. Even those nominally Warners' competitors are happy to see the strong roster of boxoffice attractions it has awaiting release.

And nothing will prepare the industry for the uncertainties of the future more than powerful pictures in the present. When sound films became the usual thing, Technicolor came along to create fresh public interest and sustain as well as stimulate the boxoffice.

Now the industry finds itself between the Technicolor and the Television eras. The exhibitor is concerned with how the distributor will meet the challenge, for if he is successful the solution may take care of the theatre's future also. And you can rest assured that those pioneer Warners won't get left.

But in the meantime the exhibitor as an individual and the industry as a whole must have good product as a means of retaining its following until the effect of TV on the trade can be determined. Poor product will reduce that following and limit financial strength for what might be needed to go along with change.

The trade in general owes thanks to the three Warner brothers for doing their share so well.



**WARNER BROS. ARE**  
**READY!**

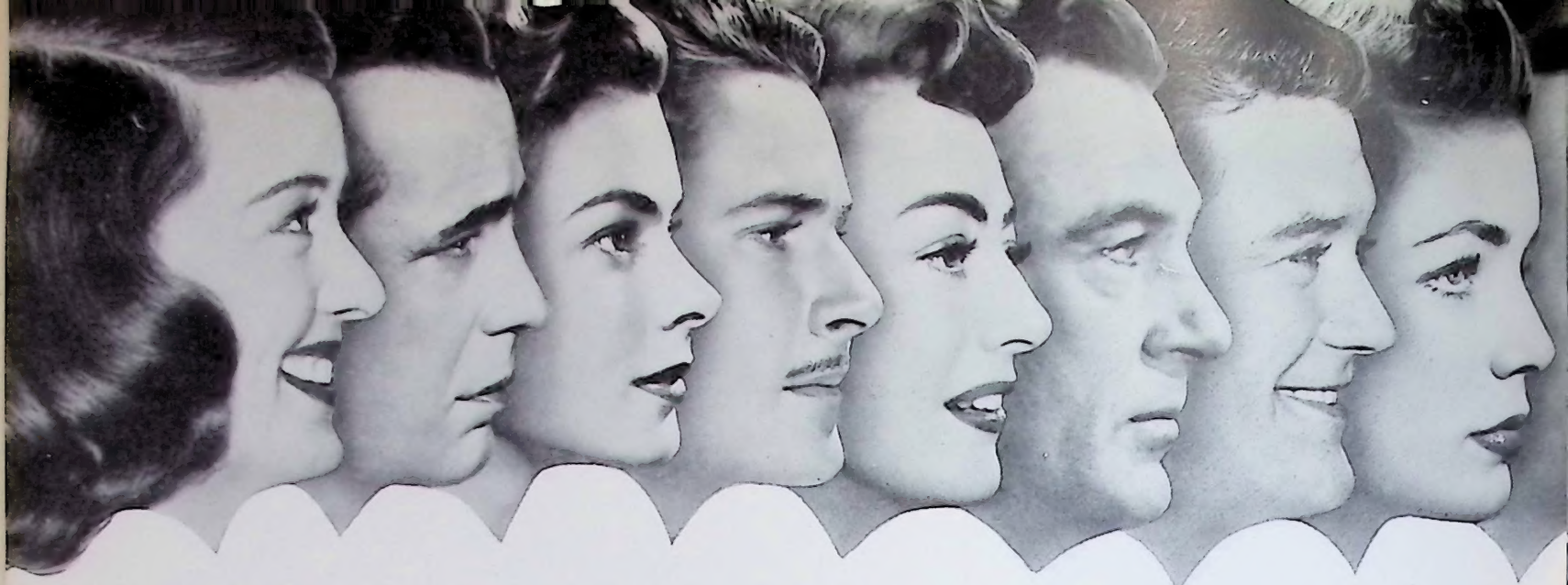
**WARNER BROS. ARE**  
**SET!**

**WATCH WARNER BROS.**

**GO**

**AS NEVER BEFORE!**





# THEIR FUTURE, YOUR

BETTE DAVIS

JOAN CRAWFORD

JANE WYMAN

RAY BOLGER

HUMPHREY BOGART

GARY COOPER

DANNY KAYE

DORIS DAY

INGRID BERGMAN

DENNIS MORGAN

VIVECA LINDFORS

RONALD REAGAN

ERROL FLYNN

LAUREN BACALL

JACK CARSON

ALEXIS SMITH

DAVID NIVEN

VIRGINIA MAYO

JOEL MCCREA

# NEVER MORE B



WARNERS ARE ON THE





# **FUTURE, OUR FUTURE-**

**EVE ARDEN**

**JUNE HAVER**

**GORDON MACRAE**

**LEW AYRES**

**ELEANOR PARKER**

**CLAUDE RAINS**

**PATRICIA NEAL**

**SYDNEY GREENSTREET**

**DANE CLARK**

**EDDIE BRACKEN**

**ZACHARY SCOTT**

**S. Z. SAKALL**

**RAYMOND MASSEY**

**MICHAEL WILDING**

**DAVID BRIAN**

# **RILLIANT!**



**GO!**

**AND**

**THERE'S**

**A**

**BIG**

**WARM**

**WARNER**

**WELCOME**

**FOR**





# ALL THESE G

JENNIFER JONES ☆ GREGORY PECK ☆ JOSEPH COTTEN ☆ SHIRLEY  
JAMES CAGNEY ☆ JOHN GARFIELD ☆ MARLENE DIETRICH ☆ RANDOLPH SCOTT

# ADD NEW WARN



“At no period in our Studio’s history has so much been accomplished — so much of major importance to the industry.

In the product completed and in the story properties we have assembled for full-speed-ahead production, exhibitors can see that our Studio is prepared to surpass every past record of performance.

Our plans go so far beyond any program we have ever put forward that the addition of more and more stars was required.

**WARNERS ARE**





# REAT NAMES

TEMPLE ☆ LOUIS JOURDAN ☆ BETSY DRAKE ☆ RORY CALHOUN

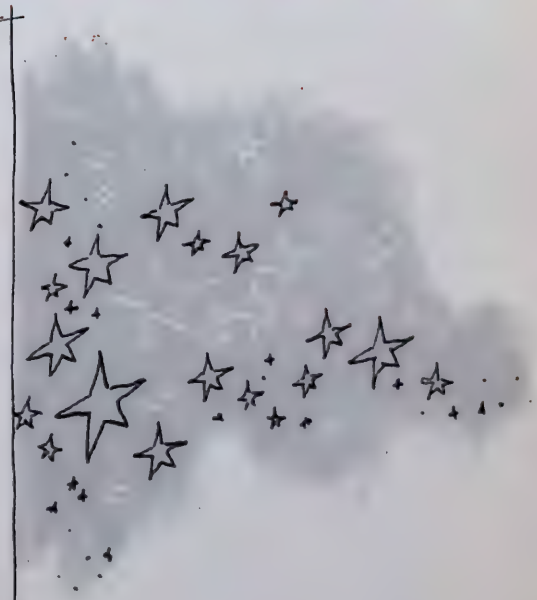
JOHN WAYNE ☆ BURT LANCASTER ☆ KIRK DOUGLAS ☆ GINGER ROGERS

# ER GREATNESS!

Through arrangements with David O. Selznick we are happy to welcome many of his important personalities. We are very proud too, to welcome the many other great names who have joined our already impressive star roster.

These people, this program, and the vast resources of our Studio, are positive testimony that Warner Bros. are prepared as never before to bring new levels of success to the motion picture exhibitor."

*Jack L. Warner*  
EXECUTIVE PRODUCER 



**ON THE GO!**



# READY!

Every one of these productions is complete  
and ready for release!

"FLAMINGO ROAD" JOAN CRAWFORD ZACHARY SCOTT • DAVID BRIAN • SYDNEY GREENSTREET

"THE FOUNTAINHEAD" GARY COOPER PATRICIA NEAL RAYMOND MASSE  
ROBERT DOUGLAS

"UNDER CAPRICORN" TECHNICOLOR Transatlantic Picture INGRID BERGMAN JOSEPH COTTEN MICHAEL WILDING

"MY DREAM IS YOURS" TECHNICOLOR MICHAEL CURTIZ Production DORIS DAY JACK CARSON LEE BOWMAN EVE ARDEN ADOLPHE MENJES  
'Cuddles' SAKALL

"THE HASTY HEART" RONALD REAGAN PATRICIA NEAL RICHARD TODD

"HAPPY TIMES" TECHNICOLOR DANNY KAYE

"GIRL FROM JONES BEACH" RONALD REAGAN VIRGINIA MAYO EDDIE BRACKEN

"LOOK FOR THE SILVER LINING" TECHNICOLOR JUNE HAVER RAY BOLGER GORDON MACRAE

"MONTANA" TECHNICOLOR ERROL FLYNN ALEXIS SMITH 'Cuddles' SAKALL

"NIGHT UNTO NIGHT" RONALD REAGAN VIVECA LINDFORS BRODERICK CRAWFORD

"IT'S A GREAT FEELING" TECHNICOLOR DENNIS MORGAN DORIS DAY JACK CARSON AND SURPRISE  
APPEARANCE OF ALL  
STUDIO'S STARS

"COLORADO TERRITORY" UNITED STATES PICTURE JOEL McCREA VIRGINIA MAYO

"BACKFIRE" DANE CLARK VIRGINIA MAYO GORDON MACRAE VIVECA LINDFORS EDMOND O'BRIEN

"THE YOUNGER BROTHERS" TECHNICOLOR WAYNE MORRIS BRUCE BENNETT JANIS PAIGE GERALDINE BROOKS ROBERT HUTTON

"TASK FORCE" GARY COOPER JANE WYATT  
WALTER BRENNAN

## WARNERS ARE



# SET!

The most valuable properties ever assembled on our sound stages—preparing and in production at full-speed-ahead!

"CHAIN LIGHTNING" HUMPHREY BOGART ELEANOR PARKER

"BEYOND THE FOREST" BETTE DAVIS JOSEPH COTTEN

"WHITE HEAT" JAMES CAGNEY

"PERFECT STRANGERS" GINGER ROGERS DENNIS MORGAN

"THE MIAMI STORY" BURT LANCASTER

"ETHAN FROME" GREGORY PECK

"DALLAS" TECHNICOLOR ERROL FLYNN PATRICIA NEAL

"BRIGHT LEAF" GARY COOPER

"THE VICTIM" JOAN CRAWFORD DAVID BRIAN

"YOUNG MAN WITH A HORN" LAUREN BACALL KIRK DOUGLAS DORIS DAY

"THE GLASS MENAGERIE" JANE WYMAN KIRK DOUGLAS

"VICTORIA GRANDOLET" TECHNICOLOR JENNIFER JONES LOUIS JOURDAN

"ALWAYS LEAVE THEM LAUGHING" TECHNICOLOR DANNY KAYE

"ALWAYS SWEETHEARTS" TECHNICOLOR SHIRLEY TEMPLE BARRY FITZGERALD LON McALLISTER SEABISCUIT

"THE TRAVELERS" TECHNICOLOR JOHN WAYNE ELEANOR PARKER

"THE OCTOPUS AND MISS SMITH" JANE WYMAN DENNIS MORGAN EVE ARDEN

"WEST POINT STORY" TECHNICOLOR JAMES CAGNEY JUNE HAVER GORDON MACRAE

"BARRICADE" TECHNICOLOR DANE CLARK VIRGINIA MAYO RAYMOND MASSEY

"COLT 45" TECHNICOLOR RANDOLPH SCOTT ALEXIS SMITH

"STAGEFRIGHT" ALFRED HITCHCOCK PRODUCTION JANE WYMAN MARLENE DIETRICH

# ON THE GO!





*Warner Bros.  
Directors*

RICHARD BARE  
DAVID BUTLER  
MICHAEL CURTIZ  
PETER GODFREY  
STUART HEISLER  
ALFRED HITCHCOCK  
VINCENT SHERMAN  
KING VIDOR  
RAOUL WALSH  
BRETAGNE WINDUST

*Warner Bros.  
Producers*

HENRY BLANKE  
JAY DRATLER  
LOU EDELMAN  
SAUL ELKINS  
EVERETT FREEMAN  
WILLIAM JACOBS  
HARRY KURNITZ  
MILTON SPERLING  
ANTHONY VEILLER  
JERRY WALD  
*also producing for  
Warner Bros.*  
CAGNEY PRODUCTIONS  
BRYAN FOY PRODUCTIONS  
NORMA PRODUCTIONS  
ROBERTS PRODUCTIONS  
TRANSATLANTIC PICTURES  
UNITED STATES PICTURES

**PRODUCT**

**AS NEVER BEFORE!**

**STARS**

**AS NEVER BEFORE!**

**WARNER BROS.  
ARE GEARED TO**



**AS NEVER BEFORE!**



# Legislators Argue Over Films

been submitted for censorship. He was joined in the argument by the Hon. Dana Porter, Minister of Education.

When this matter died out L. E. Wismer, CCF, questioned several aspects of the branch operation. He thought the branch, which had moved from Queen's Park to its own building in Leaside, was too far away and Frost explained that "it was quite a fire hazard down here, and to the employees in this building."

## Theatre Inspection

On theatre inspection Wismer said:

"My understanding is there are only five inspectors to inspect theatres in 13 areas of the province, which means that the theatres in the province, outside of Toronto are inspected not more than twice a year. In Toronto, I gather, inspection amounts to sometimes three times a year."

Replied Frost:

"It is quite unfair for my friend to say that. It is just nonsense to speak that way. It is quite true our inspectors cover the province two or three times a year, but here, in the City of Toronto, all these things are inspected by the local Fire Department, by the fire chief and other agencies, and that happens in every town. Actually speaking, our theatres are well inspected and well taken care of."

## 16 Mm. Exhibition

Wismer then referred to "an arrangement whereby you cannot show any more 16 mm. films within a radius of ten miles of a 35 mm. film." The government should do something to "break the monopoly."

Frost replied that "it is quite incorrect to say there is a hard and fast rule. That ten-mile area—actually that is not true." There were exceptions and in general it depended on the cir-

(Continued from Page 1)

cumstances. "I am bound to say this, the main picture operators have been most reasonable about that."

He then went on to tell Wismer and the House:

"Is it not a matter of common sense? Let me give you an example. Take for instance one of the big main picture concerns produces a very expensive film—probably millions of dollars put into the production of the film. They do run off some 16 mm. films. Can you ask these people who are putting millions of dollars in a proposition of that sort to compete with themselves? They cannot possibly make any money out of it by providing competition for themselves from the 16 mm. film. Of course what they do is this; they provide the 35 mm. film in places where they can show them, and they are out to make money. You cannot blame them for that. In places that cannot show them, and are within a distance that there is not competition for their theatres, they show the other pictures. It is only common sense. What can you do about it?"

## Children and Movies

Wismer then spoke of the "new development of the Children's Film Library" and Frost said: "Oh, a tremendous development." To Wismer's suggestion of making "some regulations to break this monopoly," Frost replied: "Oh, nonsense."

Other members of the legislature then talked about the influence of movies on children, with Agnes MacPhail, CCF, criticizing the kind of films at Saturday matinees.

Frost pointed out that the great difficulty arose out of the fact that "tastes vary so much and people's opinions vary so much." One member had mentioned the use of a psychiatrist on the censor board. "You cannot get two psychiatrists in the province who think the same," Frost explained. "They are all different and they think differently." His own tastes were for wild west pictures, in which he saw nothing wrong unless drinking was shown.

## Up to the Parents

He then told of an Ozzie and Harriet program in which one of the children had returned from the movies and had described the film as showing people being poisoned "and all kinds of gruesome things." Ozzie said, "I thought I told you not to go to pictures like that, what was the name of the picture?" And the kiddies said, "Hamlet."

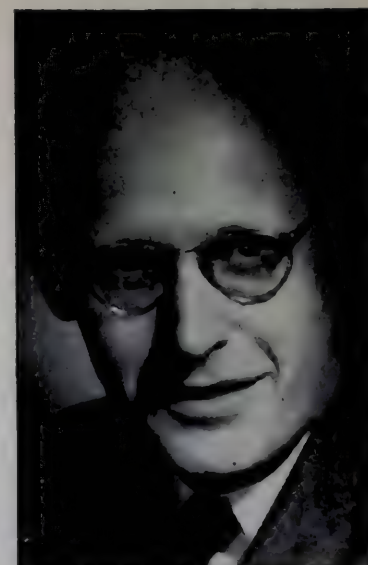
His opinion was that "it all comes down to a question of parental control and discipline and I do not know how you can cover that. We mark certain pictures for 'adult showing only.' We do not forbid adults taking their children there, but we think it would be better not to. Now, their judgment may be better than ours, and they take the kiddies. I think that people have to discriminate and be careful, and it is pretty hard to take the place of a parent."

A suggestion was made by L. F. K. Fell, CCF, that a panel pick a program of pictures which its members thought would be good for children to see and test it. Frost replied that this had been done but the children would not go to that theatre but to the other one on the street.

## Citizens' Job

The debate concluded with the words of J. D. Baxter, a Liberal, who said:

"Mr. Chairman, I do not want to prolong this further but I would suggest we are trying to put a job on the Censor Board that rightly belongs to the citizens of this province. I think we are asking them to do something which we have failed to do ourselves in the way of censoring pictures which we do not feel are the ones we want the boys and girls of this province to see. I am not playing one part of the province against another but I do say this: I think our craving for certain types of pictures over the past few years, particularly during the war, has caused the motion picture industry to enlarge that particular quantity and type of film. I think rather than place all these responsibilities on the Censorship Board or a film board, that is what is happening in the province, we are not trying a little bit. If we see a type of picture appearing in a theatre which we do not feel is in the best interests of the province, all we have to do is stay away from that theatre until a different type of picture begins to appear on the screen. I think we can talk all night about the duties of the Censorship Board, we can attack the government hour after hour but the whole thing is largely determined by the kind of view we have on a certain kind of film. I think there is lots of opportunity in this province in the various film libraries to get good films at a cheaper rate than we have to pay in seeing them today. I respectfully suggest that the time has come for us not to expect the government to direct our tastes for the kind of film that will appear on the screen. We can clean out things a lot quicker than can any kind of censorship we might put into effect."



**NORMAN CHAMBERLIN**  
Former Winnipeg radio and newspaper man, who was recently appointed Director of Theatrical Distribution by the National Film Board.

## ANGLO-USA TALK

(Continued from Page 1)

admitted that an improvement in relations between the industries of both countries was possible within the scope of the quota, for more than 2,000 British theatres had asked for relief from it in the last seven months.

In a formal statement the Council said:

"We have been aware for a long time that the controversial issues which have arisen between the British and American industries have had a detrimental effect not only on the two industries but on Anglo-American relations as well. We have decided that in the future we shall discuss our problems and difficulties together and try to work them out to the mutual advantage of our two industries."

Another meeting will take place after the delegates have reported to their associates.

The British delegates were J. Arthur Rank and Sir Alexander Korda, leading producers, and Sir Henry French, president of the British Film Producers Association. The American spokesmen were Nicholas M. Schenck, president of Loew's, Inc.; Barney Balaban, president of Paramount Pictures Corporation, and Eric Johnston, president of the MPAA.

## 'Great Joe Young' Final RKO Title

The Great Joe Young is the final release title for the RKO production filmed as Mr. Joseph Young of Africa. Presented by John Ford and Merian C. Cooper, with Ernest B. Schoedsack directing, it has a cast headed by Terry Moore, Ben Johnson, Robert Armstrong and Joseph Young himself.

## Kazan Replaces Ford On 20th-Fox 'Pinky'

Twentieth Century-Fox's Darryl F. Zanuck recently announced that Elia Kazan has taken over the directorial reins on the studio's major production of the year, *Pinky*. Kazan will replace director John Ford who has been ill.

*Pinky* was adapted for the screen by Phillip Dunne and Dudley Nichols from the Cyd Ricketts Summer novel, *Quality*. It is a racial drama starring Jeanne Crain and featuring William Lundigan and Ethel Waters. The film deals with the problems of a girl of fractional Negro ancestry who passes for white.



## Canucks Eligible For Var Hospital

R. J. O'Donnell, International Chief Barker of Variety Clubs International, announced that arrangements had been completed through which Variety Clubs International will take over and operate the Will Rogers Hospital at Saranac Lake, New York.

The institution will be known as the Variety Clubs International Will Rogers Hospital, and patients will be restricted to eligible people connected with the Motion Picture Industry and the allied branches, including Canadians.

During the last few months, while certain matters pertaining to the take-over were being worked out, the Variety Club ideas for the hospital and its future were being planned by a New York committee. This committee consisted of Max Cohen, Abe Montague, Chick Lewis, Si Fabian and Ted Gamble.

Immediately following their taking over, the Variety Club will tackle the long overdue task of putting the equipment, the building and the grounds into top condition.

Lack of funds had necessitated constant postponing of vitally important work, even though the existing officers and board did an outstanding job of maintaining the hospital.

"The Variety Clubs," O'Donnell stated, "have financing sufficient to take care of the rehabilitation program and the operation of the institution for the next 24 months, during which time a permanent financing program will be perfected and put into effect."

"The Variety Clubs International are grateful to the Sales Managers Committee, through whose efforts the hospital has been kept open, and also to the motion picture company presidents who supported the Sales Managers in this difficult task, and more recently pledged their further financial support so as to enable the Variety Clubs to take over and put the hospital on a firm financial footing and operate it at the peak of efficiency and as an all-industry institution."

Although the clubs will not officially take over until the latter part of May, applications for admission can now be made to the temporary New York office of the clubs at 1313 Paramount Building, New York 18, NY.

All salaried persons employed in the industry are eligible for admission under certain qualifications, which will be made known to applicants and announced through the trade press as soon as the executive committee completes all details.

## ECHOES and REFLECTIONS

### 'Movies: End of an Era?'

(From an article with the same title in the April edition of Fortune Magazine)

Who can read the future of so artful a business as the movies? All of the arts have changed several times in the past fifty years; it would be natural for the movies to do so again. The movies are a popular art—too specialized for folk art, too much in mass production for a fine art. They deal largely with legendary materials. People may have changed their tastes in legends since the war. An era in the world certainly ended there, and the decline in the box office may reflect it. The industry itself is changing in the ways described: it is going through a crisis in production, and is moving on to independent production, a freer market, a focus on the domestic market, a government-controlled market abroad, and a contest or a rapprochement with television. Can anyone then, say that an era in the movies has not ended, and another begun?

### Academy Won't Abandon Oscars

(From the Woodstock, Ontario, Sentinel-Review)

In movie circles, the big news during the past few days has been the squabble between the Academy of Motion Picture Arts and Science and the movie producers. The producers don't like the way the Academy hands out its annual awards and have discontinued their financial support. The Academy says it will continue without the financial support and will continue making the awards as it sees fit.

Hollywood correspondents report that the Academy is a costly operation. It maintains a library, theatre, a sizable staff and a publicity office. Its annual affair is done in the Hollywood manner, with plenty of expensive flourishes. It has no endowments, as the Nobel and Pulitzer awards do, and until now the major studios have footed the bill.

It is generally conceded that the Academy awards have added stature to the much-maligned industry, despite the fact that the Academy often has been charged with letting politics or sentiment play a strong part in the selections. Bob Thomas, movie correspondent of the Associated Press, thinks the Academy will survive the present difficulties, in some form at least, because "after 21 years of being shot at, Oscar is a tough guy to kill."

Just how the Academy proposes to finance its operations now has not been revealed. If it finds backers outside the ranks of those actively engaged in making moving pictures, it could well become a much more important organization than it is now.

### 'Welcome, Neighbor' Tells Of Tourists

The importance of the Canadian tourist industry and how Canadians can promote it to their own and the nation's advantage is the concern of a new film titled *Welcome, Neighbor*, about to be released in the Canada Carries On series. Release of the production, which comes from the National Film Board, will coincide with Tourist Service Week, to be held in Canada the first week in May.

Les McFarlane, eminent author, wrote and produced *Welcome, Neighbor*, which has music by Howard Cable and narration by Herb May.

### Sennett To Advise On Film Biography

Mack Sennett will aid in the preparation and production of the Mabel Normand-Mack Sennett story which will be brought to the screen by Paramount with Betty Hutton starring in the role of "Madcap Mabel" and John Lund in the role of the "King of Comedy," as the two were known at the height of their fame.

In the writing of the story, Sennett will work with Doris Anderson, who has been prominent as a Hollywood writer since the era of the forthcoming film, and during production of the picture he will act in an advisory capacity.

## SHORT THROWS

JOHNSTON OFFICE is doing a big job of boosting the newest March of Time, Report on the Atom, which it is sponsoring. Arthur DeBra, director of the MPAA's Community Relations department, just sent a letter to 20,000 leaders of civic groups and presidents of colleges. Wrote he: "Without doubt the discovery of the fission, the release of atomic energy, is destined to affect our lives and those of our children more profoundly than any other scientific finding in history. That, I think—the sense of its importance—explains the avid interest of all of us in every item of news related to the subject, whether it concern atomic bombs or the peacetime utilization of their by-products."

THE MGM STORY—how the "world's foremost film factory" was established and how it goes about its fascinating business—is told in the May issue of *Coronet* by Ezra Goodman. Name of the article is "MGM—Mammoth of the Movies" and he tells the Alger-like tale of Louis B. Mayer, who "had come to California via New Brunswick, Canada, where his father was a ship salvager."

IT'S BEING SAID again in New York that MGM will distribute 16 mm. in Canada, it being encouraged by its \$2,000,000 foreign market rentals last year. The same idea has seen print a couple of times now but maybe this time they'll do it.

HON. LESLIE FROST, asked about the reported reorganization of the Ontario censorship board, said: "It's just a question whether the present board is large enough to handle the volume of work." Because of more theatres today there are more films to review, the *Toronto Telegram* said after talking to Frost. The present board of four includes O. J. Silverthorne, its chairman. We hope the stories of appointing representatives of women's organizations aren't true.

THERE ARE 15 motion picture theatres in the Colony of Bermuda with a total seating capacity of 4,350. The new Island Theater was opened on November 4th, 1948, with a seating capacity of 634. Estimated average weekly attendance is between 10,000 and 15,000 with heavy trade on week-ends. Shows are usually double features. Admission prices range from one shilling to three shillings nine pence.



## The Set-Up

with Robert Ryan, Audrey Totter.

RKO 72 Mins.

STRONGLY FLAVORED DRAMA ABOUT THE SORDID SIDE OF THE PRIZEFIGHT GAME. GOOD JOB OF STORYTELLING, WELL PLAYED, FORTHRIGHT, UNDERSTANDING DIRECTION.

Joseph Moncure March's narrative poem about a prizefighter who refused to take a dive and then suffered the brutal consequences when the fixers caught up with him in an alley and gave him a going over, is translated into screen drama that is at once vicious, sordid, strongly flavored and forthright in its depictions of a raw game. Here there is no glamor. The pug in this case is a man old for the sport. He plays the tank town circuit. His wife moves about with him. She wants him to give it up before he is badly injured. He is very much in love with her but the money derived from his ring appearances is another factor — that and the lure of perhaps making the big time.

As it details the fix, the story circulates around the boxing world, inspects characters. Young hopefuls are there for their first bout, the defeated are carted off to hospitals, the sure winners are nervous. Behind the scenes the woman waits.

Robert Ryan is set in a four round go which has been paid for. He is not told of this fix until the bout is well under way. In the four vividly filmed rounds he takes a bad mauling but then fairly obliterates his man. He is the winner but a man left alone. The fixers close in on him. When they leave him lying on the street he is permanently injured and will never fight again. Audrey Totter, playing his wife, can see the light of triumph through her tears as she holds Ryan in her arms awaiting an ambulance.

There is expert storytelling here. The performances are played in the right key. Robert Wise contributed much fine understanding in directing the story.

CAST: Robert Ryan, Audrey Totter, George Tobias, Alan Baxter, Wallace Ford, Percy Helton, Hal Fieberling, Darryl Hickman.

CREDITS: Producer Richard Goldstone; Director, Robert Wise; Screenplay, Art Cohen; From the poem by Joseph Moncure March; Photography, Milton Krasner.

DIRECTION: Good. PHOTOGRAPHY: Good.

## Mono Star Renewed

Roddy McDowall has been signed to a new long-term contract by Lindsley Parsons, Monogram producer.

## Outpost In Morocco

with George Raft, Marie Windsor, Akim Tamiroff.

United Artists 92 Mins.

ADVENTURING WITH THE FOREIGN LEGION. SOUND DRAMA HAS MUCH IN SPECTACLE, EXCITEMENT VALUES. WILL BENEFIT FROM STRONG EXPLOITATION. GOOD PRODUCTION.

There is a certain amount of refreshment in the way of adventure themes to serve up to the audience in this drama of The Foreign Legion. It is aptly written for the talents of George Raft and the other players in the lead positions. Fictional content aims at providing diversion to the viewer and easily achieves that end. It is a smart blending of heroics, romance, the colorful backgrounds of a desert outpost in North Africa and spectacular military action. This last element is real locale stuff with a regiment of Spahis going into action. Portrayals are handled well by a thoroughly competent cast.

A captain in La Legion Et-rangere, George Raft is assigned to escort Marie Windsor, daughter of an Emir, to her father's desert home. He gets her there safely enough but they are in love on arrival. Miss Windsor's parent has no particular love for the French and is plotting an uprising. It comes off in proper time. The nearby garrison is wiped out.

Raft returns with a punitive force and the stage is set for a large scale operation. There is a raid at night which Tamiroff leads. He brings Miss Windsor back with him as a hostage. This irks Raft but he learns Miss Windsor still loves him. She is returned unharmed but her father launches his attack. In trying to get to Raft ahead of the Arabs Miss Windsor is killed. At the finish the tribes friendly to the French have shown their hand in erasing the rebels.

Robert Florey has done well in his direction. There are many first rate bits inserted to provide suspense and color the gaps. Picture will benefit from a strong exploitation campaign. Much of the action was shot on location in Morocco.

CAST: George Raft, Marie Windsor, Akim Tamiroff, John Littel, Eduard Franz, Erno Verebes, Crane Whitley, Damian O'Flynn.

CREDITS: Produced by Samuel Bischoff, Joseph N. Ermoloff; Director, Robert Florey; Screenplay, Charles Grayson, Paul de Sainte-Colombe; Original story, Joseph N. Ermoloff; Photography, Lucien Andriot.

DIRECTION: Good. PHOTOGRAPHY: Fine.

## The Red Pony

with Myrna Loy, Robert Mitchum, Louis Calhern, Shepperd Strudwick, Peter Miles.

Empire-Universal (Technicolor) 89 Mins.

EARNEST DRAMATIC STUDY IN CHILD PSYCHOLOGY, FAMILY RELATIONS. HAS MOMENTS OF GENUINE FEELING. ADROITLY PERFORMED. GOOD PRODUCTION.

Coming from the early pen of John Steinbeck who is more noted for his novels of migrant workers and the winebibbers of the Monterrey Peninsula, The Red Pony is an earnest and urgent dramatic study of child psychology told in simple coherent terms.

The script concerns the family of Shepperd Strudwick living on a ranch in California. Father to Peter Miles and husband to Myrna Loy, Strudwick was formerly a schoolteacher in San Jose. In the small community near the Gabilan Mountains, Strudwick is too much the object of local respect. He would rather the citizenry call him "Fred" than "Mr. Tiffin."

In simply stated terms the narrative develops when young Miles receives a pony from his father. He devotes himself to the animal, supervised by Robert Mitchum. The time comes for the animal to be trained. Miles is enthusiastic as only a child can be at this point and is taken considerably aback when the pony becomes sick. He blames Mitchum who he thinks let it out in the rain. The pony gets critical and wanders out one morning, dies. Miles locates it via buzzards. In a fit of mad anger he tries to kill a buzzard, is severely clawed.

Meanwhile Mitchum's mare is about to foal and to make up to Miles for his loss he promises the colt which is of thoroughbred lineage. Miles doesn't want it at first. He has lost faith both in Mitchum and his father. Mitchum, fearing for an unnatural foaling, states he will kill his mare in order to save the foal for Miles, who tries to prevent it. While they haggle the foal is born, normally. It ends on a happy note with warm congeniality once again the domestic order.

CAST: Myrna Loy, Robert Mitchum, Louis Calhern, Shepperd Strudwick, Peter Miles, Margaret Hamilton, Patty King.

CREDITS: Charles K. Feldman Presentation; Produced and directed by Lewis Milestone; Screenplay, John Steinbeck; Photography, Tony Gaudio.

## Virginia Mayo Cast

Virginia Mayo has been cast opposite James Cagney in Warner's White Heat.

## Canadian Pacific

with Randolph Scott, Jane Wyatt, Nancy Olson.

20th-Fox (Cinecolor) 95 Mins.

WILD ADVENTURE STUFF, NOISY RIP SNORTIN' RAILROAD STORY. HAS HIGH HUMOROUS RELIEF. STANDS TO REWARD THE CUSTOMER SHOPPING FOR ANOTHER RANDOLPH SCOTT ROUGH, TOUGH ROLE. WILL DO THE TRICK.

In no time flat after the plot groundwork is indicated, this wild, adventurous, noisy, bloody and rip snortin' action tale gets going places as it details how the transcontinental Canadian railroad was put through the above-the-border Rockies. Anybody out shopping for Randolph Scott playing out another rough, tough brawling role with plenty in the way of fisticuffs and gun-play, plus an Indian ambush and with a couple of girls involved in the telling of the story, will be well rewarded.

The trouble ahead of the railroad comes from the big talk of Victor Jory who is stirring up the trappers who live in the mountains. Nancy Olson, a looker and also a vivacious newcomer, has a strong yen for Scott, surveyor and trouble shooter for the road. Jory is out to halt the line before it can be laid through a pass. Miss Olson's father sides with Jory and wants her to forget Scott.

J. Carrol Naish is an old teller of tall tales, pal to Scott. His forte is Alfred Nobel's well known product which he hauls around. One of the best comic pieces of business fall to Naish when things get hot and wild as the Indians attack the railhead. He is captured, makes like he is smoking a stick of dynamite. The Indians want to do the same. He obligingly lights a stick for the braves and they smoke their heads off while he beats it for reinforcements.

Miss Olson rebels against her father to inform Scott of the Indian uprising. Jane Wyatt is a lady medico who falls in love with Scott, too, but fails to get enthusiastic for his blood and thunder activities. However, she nurses him through a severe accident but at the finish she leaves him to Miss Olson, who is more his type.

CAST: Randolph Scott, Jane Wyatt, J. Carrol Naish, Victor Jory, Nancy Olson, Robert Barrat, Walter Sande, Don Hagerty, Grandon Rhodes, Mary Kent.

CREDITS: Producer, Nat Holt; Director, Edwin L. Marin; Screenplay, Jack DeWitt, Kenneth Gamet; Original Jack DeWitt; Photography, Fred Jackman, Jr.

DIRECTION: Rip Snortin', PHOTOGRAPHY: Good.



## Dunton Fears TV Ad Domination

"Television multiplies all the problems of radio by at least five times," A Davidson Dunton, CBC head, told the Arts Council of Canada in Toronto recently.

"We can't say we won't have it. We have to decide how we'll have it," he added. "If we were to let it go haphazard, the inevitable economic pressures would mean domination by advertising and completely non-Canadian material. We want some things from outside, but we don't want to swamp out Canadian ideas and Canadian talent."

He revealed that the CBC cannot continue to run a good service on the money from the present license fee of \$2.50 per set. "It will be a tragedy if the CBC service has to be cut," he said.

"Last year the CBC paid \$1,300,000 direct to Canadians for creative work. It has proved Canadians can do things as well as other countries, and sometimes better."

Although the CBC coverage was not what it could be, Dunton opined that its establishment was one of the greatest things that ever happened to Canada.

## Leads Assigned For UI's 'Abandoned'

Gale Storm and Dennis O'Keefe will star in Universal-International's *Abandoned*, the story concerning the baby adoption racket.

Because of the timeliness of the story material, the studio plans to start production shortly thereby necessitating a change in casting. Ann Blyth was originally named for the feminine lead but will be tied up with her current assignment, *Come Be My Love*.

## Gail Davis Signed

Gail Davis has been signed by Columbia for the feminine lead in *South of Death Valley*, latest of the *Durango Kid* series in which Charles Starrett and Smiley Burnette will also star.

## Goldwyn Signs Star For New Production

Susan Hayward has been signed by Samuel Goldwyn to star with Dana Andrews in the production temporarily titled, *My Foolish Heart*. Miss Hayward was borrowed from Walter Wanger, producer of *Sierra Pictures'* *Joan of Arc*, for the production which starts this June.

The screenplay is by Jules and Philip Epstein and is based on Uncle Wiggily, the J. D. Sallinger story which appeared in *The New Yorker* magazine. Mark Robson has been signed to direct.

# TV Roundup

The latest delay in licensing drew this comment from the *Toronto Globe and Mail*: "The CBC is the tribunal which rules on who shall get radio and television licenses. If it cannot so rule it should resign and make way for governors who can. There is no future in reneging."

Even though Canadians think of the USA as being quite happy about the state of its TV, Wayne C. Coy, head of the Federal Communications Commission, referred to the large number of Americans outside television with these words:

"People on Main Street know about television, are excited about it, and if they don't see signs of getting it in a reasonable time, they are going to start asking questions. The day of the hinterland, the backwoods and the sticks has passed in America."

Coy, in an interview, disputed a statement by M. H. Aylesworth, former NBC head, that television would replace radio in three years.

The hesitation waltz the CBC is performing to the tune of "TV Yes, TV No" has bewildered the spectators. They want to get into the dance but they're afraid they'll get off on the wrong foot.

Canadian radio and film producers are wondering how to approach television, while its possibilities have excited others into planning to market package shows, etc. Lorne Greene, whose radio school will soon offer a TV course by American instructors, will package programs. Monty Hall and several others have similar ideas. Meanwhile Cinevision, headed by William Brown-Forbes, formerly of *Canadian Film Weekly*, is using Queensway facilities to shoot TV shorts and selling them across the line.

The great fear of the little fellow who wants to package programs is that he might be frozen out of the field by the CBC and the combined unit of Famous Players and the private radio stations. Their production facilities will fill the limited needs of the field, kept deliberately small by the CBC.

Jim Allard of the CAB and Jack Cooke of CKEY were among those who sizzled in print at the latest CBC deferment. Allard, with a Canadian group attending the convention of the National Association of Broadcasters in Chicago, said that "the pool plan suggested grave difficulties of practical operation." Cooke likened the idea of applicants combining to asking Eaton's and Simpson's to pool in retailing.

The government decision to allow the CBC to proceed with television development while the Royal Commission on Culture completes its investigations into Canadian radio will mean a long delay in the provision of a variety of television programs for Canadians, Allard claimed.

"Deliberations of the Royal Commission will probably take a year or more to complete, and meantime, the people of Canada are denied the choice of television programs, a service already available to millions in the United States and Britain."

Television set developments continue to be news. In New York a company is offering a simplified tuning system. Each set has three dials, the first for turning it on and off and for sound volume, the second provides channel selection and the third for picture contrast. Prices are from \$425 for a table model to a \$1,350 combination type.

Ottawa's decision to allow manufacturers 25 per cent greater importation of radio parts will increase TV set production in Canada... Casualties of TV are newsreel theatres and Soundies. Many of the former are now playing features... TV will cause a loss of millions of paid-for man-hours when the *World Series* is on — and think how it will boom horse room patronage.

## Valli Finishes Role

Valli, distinguished Italian actress and David O. Selznick contract player, has just completed a starring role in *The Third Man*, first picture to be produced jointly in Europe by Selznick and Sir Alexander Korda.

## Will Visit London

Producer Sam Engel and Director Jules Dassin will leave for London shortly for preliminary work on *Night and the City*, the Gerald Kersh novel which will be filmed in London late this summer.

## MPAA Has New TV Committee

The motion picture industry, through the Motion Picture Association of America, will work together to determine the relationship of television and motion pictures. There are ten studios affiliated with the MPAA, which is headed by Eric Johnston, and these have been working against each other or developing TV interests independently.

Several weeks ago a television committee, headed by Jack Cohn of Columbia was set up and Edward L. Cheyfitz, Johnston's aide in charge of special projects, will work with it.

MPAA members have heard TV experts in the past and felt that the time had come to plan common action along lines that won't run counter to anti-trust laws.

A survey will be made and recommendations may be issued. Since screen time is the life blood of the studios, they must retain it against television or through it.

Where will Canada come in? In the past MPAA motion picture policies were just as practical for Canada as for the USA. But in Canadian TV, home or movie, there is always the CBC.

Will the Canadian Motion Picture Distributors Association set up its own committee to study TV? That's doubtful.

## Warners Purchase 'Slippery Hitch'

*Slippery Hitch*, romantic melodrama, has been purchased by Warner Bros. studios and assigned to Jerry Wald as producer.

Novel is by Gerald Butler, English novelist and author of *Kiss the Blood off My Hands*. Locale of the story is Great Britain.

## Republic Sets Leads

Rod Cameron, Adrian Booth and Walter Brennan have been assigned the starring roles in Republic's Trucolor top-budgeted production, *Brimstone*.

## Walt Disney Signs Director For Pic

Walter Disney recently signed Byron Haskin to direct his all-live action version of Robert Louis Stevenson's unforgettable swashbuckling adventure tale, *Treasure Island*, which will be filmed in England this summer with an all star cast for release by RKO. Color will be by Technicolor.

Only player thus far set is Disney's 12-year-old star, Bobby Driscoll, who has appeared in 15 features in his swift career. He will play the role of Jim Hawkins the famous cabin boy.



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### 'North West Mounted Police' One of Paramount's Aces

SHOWING amazing BO endurance, Paramount's Technicolored Cecil B. DeMille production, North West Mounted Police, is doing outstanding business in first-run situations both in the USA and Canada. Originally released in 1940, the spectacle stars Gary Cooper, Madeleine Carroll, Preston Foster, Paulette Goddard and Robert Preston and is being enjoyed by audiences as much now as it was when first released.